Sylvia Plath: Brilliant life, tragic death see page 3

# Wellesley News

**Election Results**

| | |
|---|---|
| Paula Penn | President |
| Maureen Sullivan | First Vice Pres. |
| Elisabeth Hair | Chief Justice |
| Peyton Morris | V.P. On-Campus |
| Christy Woodward | V.P. Off-Campus |
| Sue Challenger | Bursar |

VOLUME LXXI NUMBER 17 WELLESLEY, MASSACHUSETTS FRIDAY, APRIL 4, 1975

## Center for Research on Women opens

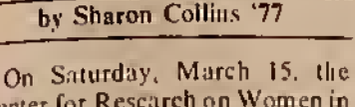
by Sharon Collins '77

On Saturday, March 15, the Center for Research on Women in Higher Education and the Professions was formally opened. The Center, which is located in Cheever House on Washington Street, is cosponsored by Wellesley College and The Federation of Organizations for Professional Women.

There was an all-day program, the theme of which was "Restructuring the World of Work". The program began in the morning with a panel discussion on "The Experience of Implementing Affirmative Action in Industry and the University".

Following the panel presentation were three morning workshops on the changing patterns of work: (A) "Altering Work Patterns for Women and Men in a Society of Changing Needs", (B) "Credentialling Women's Experience", (C) "Making Women's Organizations Viable in the Market Place".

The Conference recessed for a luncheon in Stone-Davis dining room. Lunch was followed with a speech by Alva Myrdal, diplomat and cabinet member from Sweden. Myrdal spoke on "Enhancing the Quality of Life in Modern Society". She expressed alarm about the recent downward trend in the U.S. regarding the advancement of women. She cited the U.S.'s competitive, capitalistic system as instrumental in holding women back, especially in their career achievements.



Alva Myrdal

Myrdal explained that, in her opinion, there are five major contributing factors which have created a drag on affirmative development for women in the U.S. First, the drift to suburbia has fostered the imprisonment of women in their role as wife and mother. Second, the mass media in the U.S. constantly reinforces and inflates the traditional societal positions of women. Third, after World War II, many American men were able to get a good education through the G.I. Bill which provided for study on federal grants. Fourth, the normative function of social and civilian legislation in the U.S. repeatedly puts women in the position of dependents. Fifth, Myrdal believes that alimony for divorced women is an obstacle to equalization.

Myrdal juxtaposed these American problems with certain affirmative action programs in Sweden. She focused on progress toward equalization which is being germinated in changing marital roles. Because children create both money and time constraints for their parents, Myrdal believes in a nationalized program of child care. One of the keys, she says, is for men to share equally in the parenthood role. She also suggests: (1) a systematic placement of men in women's jobs and women in men's jobs, (2)a political and economic concern with total utilization of female resources, (3) "parental leave" rather than maternity leave, and sick insurance benefits when children are sick. "Society must carry much of the burden to alleviate the burden on the individual," she said. "Reform is to be taken in installments, but people must be made to realize that change is possible."

After Myrdal's speech, conference participants went back to Cheever House to attend workshops on "Personal and Social Implications of Changing Work Patterns". There were two afternoon workshops: (1) "Interpersonal Relations Between Men and Women in Family and Work-place" and (2) "Managing Time and Logistics for an Egalitarian Society".

At 4 p.m., participants came together for a plenary session which included the opening ceremony and greetings by Barbara Newell. Mrs. Newell voiced her hope that the Center will build a research base for affirmative action, especially regarding the relationship of women's education to women's entry into the job market. She then introduced Carolyn Elliott, Director of the Center. "What does this Center need most of all?" queried Ms. Elliott. "People and ideas!"

Mary Lefkowitz and Ingrid Stadler, both Professors at Wellesley, presented a humorous summary of the day's serious discussions. They concluded, "Women must organize and bite not bark!"

Students who are interested in finding out more about the functions of the Center and about student opportunities for assisting with research or participating in upcoming conferences are urged to contact Ms. Elliott.

Carolyn Elliott laughs at the quips of Professors Ingrid Stadler and Mary Lefkowitz.

## Pay raise requested

by Martha Ratnoff '75

The Wellesley College chapter of the American Association of University Professors (AAUP) has requested a 12% cost-of-living increase in salaries and wages for all employees of the college. Specifically, the AAUP has asked that the Trustees ease their tentative budget limit of $18.5 million by $700,000-750,000, to fund the increases. The proposal is now pending before President Barbara Newell.

Paul Cohen, President of the AAUP Wellesley chapter told *News*, "We are asking for a rethinking of the way in which the budgetary process is gone about. These are legitimate aims, not extravagant ones, but the Board of Trustees has set a fixed figure for the (1975-76) budget. We would be willing to meet with the Board of Trustees and President Newell to loosen this constraint."

Mr. Cohen estimated that the Administration's budgetary thinking, as of late February, included an average 6% raise in salaries for next year. According to its faculty newsletter, "The Executive Committee of the AAUP, ... is not convinced that the $18,-$15,000 figure must be treated as sacrosanct. And there are many others in the college community who share our skepticism."

The Trustees will meet in the middle of April for final approval of next year's budget.

The AUUP is a national organization of university professors, concerned about college faculty members as a constituency. It deals with problems

Continued on page 5

## Decisions amended

by Sharon Collins '77

The Administration's original decisions to eliminate the Counseling Office and to consider two associate professors of Black Studies for one tenured position were substantially amended just before Spring vacation.

The Student Services staff, after meeting with the President's Advisory Council to discuss extensive budget review, presented to PAC a plan to redirect some of its funds. This redirection would provide next year for one and one-half days per week of professional counseling services by a minority counselor and the equivalent of two days per week for the services of a woman professional counselor.

At the same time, a decision was made to undertake a study of all of the College's counseling services, including academic, career, personal, and psychiatric counseling, and medical services.

Regarding tenured positions in the Black Studies Department, it was decided that, at this time, two tenure lines will be available in the Department. All professors in the Black Studies Department are eligible to be considered for one of these positions: however, Tony Martin and Bill Scott are the first two to come up for consideration. President Newell states that more tenure lines may open up in the future as the long-run shaping of the Black Studies Department is evaluated.

## Students deliver speech at Convocation

by Sasha Norkin '75 and Margie Flavin '75

Planned to commemorate a hundred years of Wellesley history, the Founder's Day Convocation held March 16 was also the culmination of two days of frenzied negotiation between President Newell, Trustee Mary Ann Staub, and members of the Ethos Ad Hoc Committee. Under discussion was the form and setting of the presentation of a statement which the Ad Hoc Committee wished to air at the Founder's Day activities.

Misunderstanding about the content of the statement and about permission to deliver the speech during the formal ceremonies apparently contributed to the clash in the chapel. Only moments before the procession began, President Newell read a copy of the statement concerning the Black Studies Department and the Counseling Office and decided, with Trustee Staub, that the statement was inappropriate for inclusion in the formal Convocation ceremonies on the grounds that it dealt with the specifics of the campus controversies. Newell also said that the statement contained factual inaccuracies.

After speeches by the presidents of the other Seven Sister schools, Newell gave the concluding address. The Ad Hoc Committee, which had been under the impression that they would be allowed to speak, protested what they considered the reneging of their permission to speak by walking to the podium as Newell spoke.

As the faculty and students left the chapel in the academic procession, Mary Stuart White requested the audience to remain and began to deliver the statement. Members of the Ad Hoc Committee pulled the plug on the organ, allowing White to deliver the statement to about half of the Convocation audience.

Also on the behalf of Ad Hoc Committee, Laura Murphy read on the chapel steps a pledge calling for further communication and evaluation. Newell and other members of the administration remained to participate in discussion of the issues.

The Ad Hoc Committee had initially planned to demonstrate after the Convocation ceremonies, but dropped the plans when the administration partially reversed the original decisions. Instead, the Ad Hoc Committee wanted to have Mary Stuart White make a brief statement at the end of convocation announcing an open meeting on the chapel steps at which a pledge of good faith could be made between members of the college "calling for further evaluation and communication." Newell was amenable to having the discussion after the Convocation ceremonies. She questioned the appropriateness of a speech which addressed the specifics of the issues in the context of the centennial celebration, however. Newell also said that the final decision belonged to Trustee Staub, who as head of the Centennial Committee, had planned the Convocation.

Early in the negotiations, Staub had indicated that she was willing to entertain the possibility of a speech given by Linny Little. The Ad Hoc Committee considered a statement delivered by Little inappropriate, on the grounds that she would be speaking on behalf of the students, not on behalf of the members of the Ad Hoc Committee.

As a compromise, Little suggested that she introduce Mary Stuart White, who would then deliver the actual address. As Staub was not present when the compromise was suggested, Newell said that she would have to check with her before approving the presentation, and would meet with the Ad Hoc Committee at the chapel at 3:45.

According to Newell, "permission to speak was never granted." Little agrees, saying "we never pushed her to actually say yes or no," but adds that "based on Staub's feeling earlier, we assumed" that Staub would agree, and "we left with the impression that it would be OK to go ahead."

At the 3:45 meeting, however, Newell and Staub read the statement and came to their decision that it was not acceptable for inclusion in the ceremony. Upon Newell's request, Nelson Darling, president of the board of trustees included an announcement of the meeting which was to follow Convocation on the Chapel steps.

President Newell (left) and Dean Ilchman (top right) listen with students on the Chapel steps to Laura Murphy's presentation on behalf of the Ethos Ad Hoc Committee.

## *Campus Notes*

### AIESEC

AIESEC Wellesley is sponsoring the North Eastern Regional Conference on April 11-13. AIESEC is a group of students who promote student exchange with businesses in foreign countries. Those who would like to learn more about it are invited to attend explanatory presentations given by businessmen, national AIESEC officers, and students who have participated on exchanges. The sessions will be held in the Davis Lounge at the following times: 4/12 9-10:30, 10:30-11:15, 11:30-12:15, 2-5 and 4/13 10-11.

### Gesture Language

Laurence Wylie, Professor of French Civilization at Harvard University, will present a lecture-demonstration on "The Language of Gesture", Wednesday, April 9, at 4:15 in Jewett Auditorium. Professor Wylie studied mime in France and is a specialist in kinesics, which is communication by gestures. The lecture is in English and is open to all members of the college community and their guests.

### SOFC

SOFC, Student Organization Finance Committee, is a subcommittee of Senate whose membership is open to all students who pay the student activity fee. SOFC is now in the process of budgeting for 1975-76. Any student interested in serving on SOFC should contact Susan Challenger, TCE, as soon as possible.

### Schneider

Applications for positions on the Schneider Board of Governors are now available at Info Box. Positions open are for: Management, Secretary, Treasurer, Publicity, Special Programs, and Coffee House. Applications are due this Monday, April 7. Interviews will be held. Open House Wednesday, April 9 to meet new chairpersons and join the Board's committees.

## Dobbins receives grant

David R. Dobbins, Assistant Professor of Botany, recently received an $11,600 grant from the Research Corporation of America. He will attempt to identify physical and chemical factors regulating the pattern of cell division in vascular plants, which is pertinent to the morphogenesis of plant organs. The project includes the use of a new "interference contrast microscope" and plant tissue culture. Summer employment for one or two student assistants is provided for by the grant. Mary Allen, Associate Professor of Biology, also holds a grant from the Research Corporation of America.

# In Our Opinion

*Editor's note: The editorial policy of the Wellesley News in past issues has been to print unsigned editorials, reflecting the opinions of the entire editorial staff of the paper. However, actions by students and administrators at the Centennial Convocation of March 16 have sparked much controversy, dividing student opinions on campus and within the News staff. For this reason, this week two different editorials are presented, expressing the views of the writers, and not necessarily the entire staff.*

## Student disruption unfair and unjust

After evaluating both sides of the controversy over what occurred at Founder's Day Convocation, I believe that the disruption cannot be justified. It is clear that Mrs. Newell never approved Mary Stuart White's speech for presentation as part of the convocation program; therefore, it is evident that most of the confusion existed among the demonstrators themselves. They acted on the incorrect assumption that Mrs. Newell had reversed her decision to allow Ms. White to speak, and an assumption is certainly not sufficient cause to disrupt a centennial convocation. The protesters' intrusion upon a century-encompassing ceremony to air specific grievances was a rash action. Apparently they did not recognize the fine line between making themselves heard and irrationally indulging their anger. Their entrance into the Chapel was an unwarranted overstepping of their right to free speech. It was made clear at the beginning of the ceremony that, after the scheduled speeches, the right to free speech would be honored by holding an open meeting on the Chapel steps. In my opinion, the administration's agreeing to such a meeting was quite generous especially in light of the fact that the controversial decisions had been substantially altered in response to alarm within the college community. After the administration's sincere attempt to amend its original decisions, the interruption of convocation was inconsiderate and disrespectful. The protesters' militant actions seriously hampered the efficacy of their protest. If their protest had truly been a positive declaration of a need for campus unity, then their concern should have been manifested in another manner. This editorial is not intended to further widen the division among us, but to express my hope that any future demonstrations are better planned and more appropriately executed.

**Sharon Kay Collins '77**

## "Cohesive community," Rhetoric or reality

The disruption at the Centennial Convocation of March 16 was a painful spectacle for both the students and administrators involved. The initial emotional outcry that accompanied the event has been tempered somewhat by a week's absence from the campus and by an attitude assumed by some that the whole affair should be forgotten. And yet, some impressions were created by the Chapel ceremony which must be dealt with.

It is obvious from statements released by both the involved students and President Newell regarding the disruption that there was a serious breakdown in communication both before and after the ceremony. It is to the students' credit that they have been willing to admit to their part in the communication gap, and yet, Newell consistently refuses to acknowledge any administrative responsibility. Until the entire Wellesley community recognizes its responsibilities in communicating in all levels of decision making, breakdowns will continue to end in painful demonstrations of our failure as a community.

The issue being protested was the process of decision making at Wellesley College. The lack of feedback in policy decisions has long been a subject of controversy on this campus. The fact that some members of the college were so dissatisfied with the process that they felt justified in interrupting an otherwise solemn affair emphasizes the need for a more considerate and responsive method of administrative decision making.

It is unfortunate that an event as disturbing as the disruption at the convocation was necessary before the issues of an inadequate decision making process and communication failure received the attention they warranted. It is imperative that these issues, which were the substance of the students' dissent, must not be lost in the misunderstanding and disagreement surrounding the actions at the ceremony. Only by directly confronting the situation can Wellesley hope to become the "cohesive community" President Newell asked for at the convocation.

**Nancy McTigue '77**

# Letters to the Editor

*NOTE: The Wellesley News welcomes feedback from its readers and will print all letters submitted to the editor. Letters should be typed (on 33 character line) and signed legibly.*

## Women's lib movement scored

To the Editor:

After reading Mimi Stockman's revealing article in Wellesley *News* for February 28th, I decided to sit down at my typewriter and heartily agree with Ms. Stockman in her evaluation of the women's liberation movement at the college. The women's liberation movement has touched women all over American and I believe that at present, according to an article I just sent to my daughter at Munger, the U.N. is putting through a bill reinforcing women's rights throughout the world. This is a long time in coming but I am afraid that it will only be superficial and women will have to continue to fight for their inalienable right to liberation — whatever that may be to each individual woman. The women's movement is vulgar when the Wellesley *News* advertises a vibrator in the Wellesley *News*. My husband called this article to my attention and frankly we were shocked that Wellesley *News* should have such terribly bad taste in these matters. The money received from an ad such as this certainly cannot help improve Wellesley's image anywhere. It does not help Wellesley's "CUPCAKE" atmosphere either. It just shows very bad taste. Many years ago when I first started to work I had already become liberated and believed in women's rights for those women who chose to exercise their rights. To me liberation is a good education to free one's mind and then the power to carry out one's education to enter fields of endeavor where a woman can stand up and be counted in a predominantly man's world. The sexual liberation of women has indeed deteriorated in the United States today and women are becoming in small majorities, non-entities of a third sex — unfeminine and denying outright their role as feminists. Lesbians, rabble rousers, misfits and perverted women have all loudly added their names to the movement and intelligent well thinking women today belonging to the "CUPCAKE" society at Wellesley should be aware of the people with whom they are dealing when they shout for their individual rights. It cannot be denied that women have child rearing bodies in this universe and until they have solved the problem of men's bearing children in the future, it looks like they will have to burn the candle at both ends or change their definition and function as liberated women. It is indeed a problem for us today, mothers as well as daughters. New burdens will be added to our lives which we might not be able to deal with in the future. My hat is off to Mimi for her beautiful article and my husband and I thank her for her sensitive article which went right to our hearts.

**Mrs. Dorothy McSweeney**

## Lounge opens

To the Editor:

An attractive Smoking Lounge is now available on the first floor of the Library near the Reserve Room and the Language Laboratory. In addition to informal seating the room provides chairs at tables for persons who wish to continue work while smoking. Smoking will *not* be permitted in any other part of the building except for the faculty studies.

We think the reasons for this regulation will be apparent: we must protect non-smokers (who are in the majority) from the physical effect of others' smoking and we must keep stale smoke out of the general air conditioning system.

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## "Alternative to Rape" Centers seek student assistance

To the Editor:

I am presently a resident of the McNeil Island Federal Prison Camp.

Many things have happened to me since my incarceration, but the tragic incident that most drastically altered my consciousness was the rape and brutal beating of my daughter. The severe shock of this event has left her mentally affected. My first reaction was a resolve to seek vengeance.

In later frustration, I sought to avoid the reality of it and to forget it, to no avail. Finally, after talking with a number of sex offenders, I began to see my problem as neither unique nor exclusive to me or my family.

The many victims of rape (other than homosexual) are women who are mothers, sisters, daughters, friends to many other people who are affected like me.

Recently, I have been working with others to organize Alternatives to Rape Centers (ARC) nation-wide. We are in need of materials, staff help and ideas.

We would be very interested in knowing of any people at your school who might care to help us or join with us.

We are planning an organizational meeting in Seattle on the 15th of April, 1975, and we need all the help and support we can get. Our choice of site for the meeting in Seattle will soon be made, and anyone interested may please write now to one of the persons listed here for further information and to express how they feel they wish to contribute. Anyone may serve and help in any way to make our organization a success. Thanking you in advance.

**Kenneth Hawkins**
Box 1000 FFC
Steilacoom, Washington
98388
**Marylyn King**
623-2nd Avenue
Seattle, Washington

## Convocation Disruption stirs comment

To the Editor:

1. To the participants in the protest: Your action showed a considerable lack of consideration for the people in attendance who were not connected with Wellesley's current operation.

2. To Barbara Warne Newell (who, I hope, reads the student newspaper): (1) (above) applies, I believe. The only purpose of this institution is the education of its students. Shabby treatment of untenured faculty (as seems to be too common a practice here) will lead to a mediocre teaching staff if it becomes habitual practice. Ignoring the needs and opinions of the student body, especially when they have been more than once expressed to you, is a policy unwise in the president of a college. It is also unwise to make decisions whose results will be of direct concern to the student body without telling them you are doing it; to pass down such decisions without an explanation of the arrival at them smacks not only of a lack of concern for their opinion, but also of insult.

**Martha Hayes '75**

## College commended

To the Editor:

One of the most common accusations levelled at journalists in the past decade has been that every incident of juvenile delinquency, protest violence and youthful irresponsibility has been magnified, while the hard-working and studious elements in American youth are ignored. In a college newspaper, a similar disproportion often occurs when covering administrative actions — the arbitrary and inequitable are focused upon, and all else passes by unnoticed. And rightly so, for who wants to read about the dull ploddings of "the Establishment"?

Yet amidst the pre-vacation turmoil caused by an overly cautious and therefore callous administration, something good happened. Students with a financial or academic need to stay on campus over break were listened to, and the college precedent of closing the dorms was overridden — a difficult feat at Wellesley, to be sure. Munger, Pomeroy, Cazenove and Beebe remained open, and students staying made use of friends' rooms in those dorms.

Administrative personnel who gave not only their consent but a great deal of their time to organize and carry out this plan should be recognized and praised. Director of Residence Joyce Wadlington, Administrative Assistant Barbara Hill, and secretary Pat Sinisalo head this list, as they spent numerous hours going over the proposed registration procedure, and then many more executing it. This was an exceptional undertaking for an office preparing to swing into next fall's rooming process. The Residential Policy Committee also took valuable hours from its schedule to haggle over the complications of remaining open for break.

Susan Fedo helped coordinate the scheduling of building hours and taxi service to Riverside, in the absence of buses. Schneider Center secretary Shirley Bearer added the functions of the Info Box to her worries, and Schneider personnel Ron Turgeon, Steve Nelson and others operated the center at only slightly limited hours, for such a small campus population. Ms. Newell and Mr. Kiebala approved the plan's financial basis and security provisions, which at times appeared tenuous at best.

For the majority of the people mentioned, and others who were involved, Wellesley College's recess was *not* a vacation. Time

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**Wellesley News**

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# Pottery and the generation gaps?

by Janet B. Guernsey

*Janet B. Guernsey, chairman of the Wellesley Physics department, shares some of her reflections on the omnipresent generation gap.*

I've decided to take up pottery — as an activity portable into my declining years, good exercise, infinite variety in artistry and self-expression, and a potential source of presents to assorted relatives. First we learned "wedging," where I found I had really never known how to knead bread. Then, through coils and slabs, we finally attempted throwing on the wheel. This turned out to be my most unsuccessful venture yet. I shudder to face engobe and glaze.

After more than a few hours of sneezing in the dust of the pottery shop I had, lined up on the greenware shelf, one flower pot, one bowl, one lopsided vase, and an object which had turned surprisingly from a box (product of the slab era) into a little grass shack, somewhat concave on the sides and clearly asymmetric. After looking around at some of the efforts of my fellow beginners I overcame my initial embarrassment and left my collection to be bisqued. When I later collected my treasures and looked at them I thought — well, the flower pot I can use, if I put enough greenery in the vase it won't show too much, bowls are always useful and anyway chances are someone will break it, but what on earth does one do with a little grass shack made of clay? I decided to give it to my daughter as a reminder of a long-ago trip to Fiji.

My daughter looked at her present, gulped, and said "Why I *love* it — even to the rooster on top, or is it a beaver?" Then, after some though she added "You know it's funny. Think of all the years we brought our works of art home from school to have them admired, and here suddenly am I receiving from my mother a present of similarly useless and inept nature. The seven ages of man!"

This started us wondering about the progression of the "generation gap" from the purely physical one perforce existing between the young child and its parents, through the ideological one of later years, to a reversed physical gap between mature offspring and childish aged parent. Let's start with the gap between adolescents and their parent generation which defies every attempt at closer. The child struggles for independence while the parent can neither stand as immutable authority nor adopt a "can't fight 'em then join 'em" attitude. Does the gap ever close, does it remain of constant width, or is it one which in general varies with chronological age?

I favor a yes answer to the final query. The gap is wedge-shaped in time. I remember my surprise the first time my father told me a joke not meant for public consumption. But then I also remember telling the same joke to my children (it was a funny one). During the second three ages of man (term used generically) there is no perceptible gap and several generations form a pseudo-homogeneous mix. Then it starts to widen as the child becomes the preceptor of the parent until we find a class of "senior citizens" separated physically and mentally from their following generation. The gap has broadened in about the same time it took to close.

What is the relevance of this little exercise? Nothing more than idle Easter afternoon chatter. And yet we should always be conscious of the gap and ceaseless in our efforts to narrow it at the extremities. Ideas anyone?

## Pay raise, con't.

Continued from page 1

such as salaries, compensation and tenure grievances. According to Mr. Cohen, Wellesley's chapter has become more active this year than in the past. He stated, "The faculty has become more concerned ... about its own interests. We are trying to get together more frequently to press for our interests more effectively than we have in the past."

## College Commended

Continued from page 2

was taken from their already-crowded schedules in order to accommodate student need. While this is really far from extraordinary, it needs to be pointed out. My experience in working with these administrators has been a cooperative and fruitful one. And that's encouraging, isn't it?

Karen Gentleman '77

# *Having "bells" is fun?*

by Teri Agins '75

Wellesley has an ingenious system in the reception area of resident halls called the bell desk.

Every student dreads her required one-hour weekly slot: most curse even louder when the two-hour weekend rotation comes around. But let's examine some of the more positive aspects of bells.

First, for those students who rarely hear their private phones ring — and the call is usually a female or for someone else — the bell desk provides an opportunity to converse with a man.

If you're extra lucky you may get a chance to keep someone's male caller entertained while he waits for his date. If you work fast, you can slide him your name and number on the paper provided at the desk and hope for future results. (Don't feel guilty, either. She had no business making him wait for her Loretta Young-entrance down the steps!)

Another advantage is that several desperados call the bell desk to recruit dates. It's risky, but take a chance! (He's taking one, too.)

For you Rona Barretts, the bell desk provides gossip for dinner table discussion. You'll be the first to see who's coming to see whom. It's all happening at the desk.

From a financial point, bells can be a lucrative business. Paid bells during vacations are $2.10 per hour these days. Some people will pay more if you do their weekend slots. So you can make some extra change, plus catch all the soap operas at the same time.

At the bell desk, you are the first to see the house mail and you can read the newspaper free of charge.

Since doing bells is such a big responsibility, the bell girl acquires confidence and a sense of worth. Just think, at all-house announcement time more than 100 people stop what they're doing to hear what you have to say. And most of us can't get 20 people in class to pay attention to an occasional comment.

The horny bell girl can be titilated by an occasional obscene call. She may even get an opportunity to participate in the underwear survey.

And finally, the girls on the desk are addressed as belles. Now except for a few Dixie-ites, not many women can make the same claim.

# Sylvia Plath: a life that ended tragically

by Beth Hinchliffe '75

A number of myths have developed about Sylvia Plath since her suicide in 1963. If you accept them, you see her as a "suicide goddess," a woman who lived a brief and terrible life obsessed with darkness and death. Proponents of this label point to her two previous suicide attempts and to her poetry itself as proof of her "doomed existence." Many critics and scholars label her poetic voice "chilling" and "devoid of humanity." They maintain that her posthumously published volume of poetry, *Ariel*, shows an accumulation of distortions that fester in a disturbed mind, where suicide is regarded as a savior. They call her suicide her "final poem."

Another cult revolves around Plath's only published novel, *The Bell Jar*, faintly distorted autobiographical truth, which chronicles her breakdown and suicide attempt at twenty, after her junior year at Smith College and after a month in New York City as a Guest Editor for *Mademoiselle* Magazine. Although flawed, it is revealing and has been especially accepted by students.

One has to be suspicious of myths, cults, and generalizations. How much of these popular fables are true? There is, surprisingly, no biography of Sylvia Plath's life. Two years ago I set out to gather the facts of her life as part of my course work in History 301, "The Art of Biography." This year I am continuing to do research and write her biography, *The Descent of Ariel*, as a 370 in the English Department.

I began to feel like a detective. I had to sift through commonly accepted distortions to discover what Sylvia Plath was really like. Like a detective I have been following up obscure leads, meeting dead ends, and discovering unexpected "treasures" of never-seen letters and photographs. The most amazing thing I found was the nearly universal co-operation and generosity of the more than 170 people with whom I corresponded, and the three dozen I interviewed. They wanted to dispel the myths and to set the record straight about Sylvia's life. People who had never talked to Plath scholars — her family, friends, employers, and professors, shared with me their memories and their photo albums.

*"People who had never talked to Plath scholars — her family, friends, employers, and professors, shared with me their memories and their photo albums."*

For all the time this work has taken, the rewards have been great: I have now identified and been in contact with almost all of the characters in *The Bell Jar*. Remember "Buddy Willard," "Jay Cee," "Doreen," and "Betsy"? I have corresponded with them all, and they have discussed what really happened, what was distorted, and what was pure fiction in the book. *Mademoiselle* Magazine, where she worked as a prize-winner for a traumatic month preceding her breakdown, gave me access to back files. Smith College gave me permission to study her confidential files. These files have now been locked up: in the future no one will be allowed to see them. I spoke at length about Sylvia Plath with Pulitzer-Prize winning poet Anne Sexton shortly before her own suicide last fall.

It is impossible to do anything but skim the surface in such a brief introduction, but I will try to touch on some of the themes which emerged in my study of her life.

Sylvia Plath was born October 27, 1932. Her father, a German immigrant, earned degrees in linguistics and biology. Her mother was a first generation American of Austrian parents. While growing up, Sylvia was a bright, pretty girl. She studied hard and wrote poetry. Her father was a strict man, but not the unfeeling ogre he has been painted by some critics. His health failed when Sylvia was two, and deteriorated over the next six years until his death in 1940. His death haunts much of Sylvia's poetry and was obviously a lifelong source of pain to her. Plath rarely spoke of her father and did so only with a puzzling bitterness, and a feeling of having been deserted.

Throughout her education, including her Smith College career, she achieved nearly all As, acquired an impressive dossier of recommendations, and won nearly every contest she entered. Her poetry and stories were published in national magazines before college.

*"Her work elevates intensely personal "confessional poetry" to a level of universal suffering."*

Once she set her mind to excel in something, whether it be studying, writing, painting, cooking, beekeeping, or social activities, she kept after it until she was the best. She would never let herself be simply adequate, even in fields she did not enjoy.

In 1953, *Mademoiselle* Magazine selected her as one of twenty exceptional young college women and brought her to New York City for a month. Despite her successes she had an inability to maintain a sense of her own worth. The exposure to a different way of life, the exhausting demands of the work on the magazine, and the lack of encouragement from the editors disillusioned her. The whirlwind of activities became a whirlpool for her as she sank into a gray depression. She feared she would never write again.

On August 24, executing a careful plan, she hid herself in a tiny crawlspace under he house and swallowed forty sleeping pills. Found in an unconscious state after three days, she spent four months in psychoanalysis and seemed "patched, retreaded and approved for the road" (from *The Bell Jar*). She then returned to Smith.

After graduation came two years in England where she studied English literature, polished poetic technique, and met her husband-to-be, Ted Hughes, a renowned British poet. They came to the United States for two years. At first she returned in triumph to teach at Smith, then made the difficult decision to stop teaching. She dedicated herself to writing.

Her poetry at this time was technically almost perfect, with advanced rhythms and controlled images. Yet Plath kept her subjects at a distance. Her first volume of poetry, *The Colossus*, seemed to be an advanced exercise book, not yet an individual expression.

In 1959 the Hugheses returned to England. Over the next few years they started to establish literary reputations. Hughes was more famous than Sylvia, who seemed to be a housewife, taking care of their two children. Ted began to have affairs openly, and finally left Sylvia without support.

She equated this desertion and rejection by a man upon whom she had depended with her father's death. Sylvia and her babies were alone in London with no heat in a freezing winter. She tried to contact a psychiatrist but received no answer. Her poems were flowing at the rate of two or three a day, but they were being rejected by the magazines. No longer did she write slowly, huddled over a Thesaurus, worrying about style. A practiced form was part of her, and her own poetic voice was speaking.

On the night of February 10, 1963 she spoke for hours with a neighbor, returned to her flat, wrote two poems, left some milk for her sleeping children, blocked the windows and doors with towels, and turned the gas on in the stove. And so her life ended.

Did she mean to die? An *au pair* girl was due to arrive at nine a.m., in plenty of time to have saved her. The girl knocked, and receiving no answer went away. The neighbor always awoke early and would have smelled the gas — but he had been up late talking with Sylvia and he overslept. There was a note next to her body asking that a certain doctor be called. A friend shared with me a letter that Sylvia had written less than a week before her death. It was subdued, but clearly indicated love for her children and anticipation of the friend's upcoming visit.

Was this the calculated act of a "suicide-goddess"? At twenty she felt that she had no reason to hope for anything and, having left herself no escapes, was found by a lucky accident, miraculously surviving the overdose. At thirty she left many outs; but there were too many coincidences working against her. Had the catalyst of Hughes' desertion not pushed her, she might have received the psychiatrist's reply, which arrived the day of her death.

Would her work have become so popular if people didn't distort it to conform with their ideas? Plath's poetry is an anguished cry, but it is art. Her work elevates intensly personal "confessional poetry" to a level of universal suffering. Her poems stand on their own without autobiographical interference.

Through my work I hope to give a chance for the facts of Sylvia's life to be heard. I think it only fair to Sylvia Plath and to her poetry that her life speak for itself. I hope people read her poetry with an open mind and experience its humanity and universality. Hers was not a tragic life but a life that ended tragically.

The poet Sylvia Plath died at thirty in 1963. Was she the "suicide goddess" of the myths?

photo by Sasha Norkin '75

Beth Hinchliffe '75, an honors major in the English department, is writing a biography of Sylvia Plath.

photo by Sasha Norkin '75

Sylvia, left, as a bridesmaid at a friend's wedding in 1954.

photo by Sasha Norkin '75

# Cosmetics: The Great American Skin Game

by Sandra Sugawara '75

Cosmetics, "the great American skin game" is how Toni Stabile, who has studied the industry for 16 years, describes it. Others agree. It is a game.

Unlike toiletries there is little utilitarian value to cosmetics. "Hope is what we sell in cosmetics," said Steve Mayham, Honorary President of the Cosmetics, Toiletries and Fragrances Association.

This fact alone is not bad. Games can be amusing and hope can be healthy. But in games there is usually a loser. It appears that in this case the loser is the consumer, mainly women.

The issue of cosmetics and consumers can be broken into two categories — economics and health. Both are complicated.

The economics problem stems from the fact that basic textbook theories do not apply. As prices go down the quantity demanded does not increase, in fact it often falls. The saying in the industry is "to be cheap is to be common and thus undesirable."

The American woman when purchasing cosmetics does not operate as the "rational consumer" assumed in basic economic models. According to *Fortune* magazine, experience has proven that a company can increase volume by maintaining high prices. Estee Lauder used to indulge in a practice referred to as psychological pricing. According to *Fortune* she would price her products several cents higher than her competitors.

Since cosmetics executives do not believe that low prices will mean large sales, they have little incentive to cut prices and much incentive to keep prices high.

Toni Stabile, author of *Cosmetics: The Great American Skin Game* and *Cosmetics: Trick or Treat*, asked a leading merchant the difference between a cream that sold for $1 a jar and one that sold for $20. He replied that outside of coloring, perfume and packaging, there was none.

The other, perhaps more serious, issue is that of cosmetics and health. Federal laws do not require pre-market testing of cosmetic products for safety or efficacy.

According to Dr. Sidney Wolfe, M.D. in Washington, D.C., "Many ingredients in cosmetics are, in less gentle circles, described and treated as toxic substances. Curiously when these same chemicals are used for the purpose of beautification, their harmful attributes are covered up."

One reason for this nonchalance toward cosmetics was the falsely held belief that cosmetics merely sit on the skin, that the outer skin layers form an impenetrable surface. Studies show that many chemicals are absorbed through the skin, some at a remarkable rate. Further if the skin is cut, scrapped or stripped off, the rate of absorption is increased.

Which means that products like Max Factor's "Peel-Off" or Helena Rubenstein's "Brush-On, Peel-Off" masks are actually harmful. They contain plastic resins which strip the face of several layers of skin, leaving it about three times more permeable to chemicals.

Bacterial and fungal contamination is another area of concern. The problem lies not so much in the possibility of fresh cosmetics being contaminated as in microorganisms growing in used cosmetics. A major cause of contamination is the ineffective perservatives used in the products.

In a speech to the Society of Cosmetic Chemists last year, an FDA official said, "It is difficult to understand that cosmetic manufacturers, with large research staffs which include micro-biologists, are still marketing eye cosmetics with essentially ineffective preservation systems."

The victims of these cosmetics have suffered rashes, loss of sight, baldness and lung infections. Many cases have been reported to the FDA, members of Congress and organizations like Women's Lobby. Perhaps as these victims become more vocal, legislators will realize that safety in cosmetics is an issue which warrants their concern.

# Symposium seeks to broaden Understanding of photography

Ten eminent photographers and critics will participate in a symposium, Photography Within the Humanities, conducted by the Art Department at Wellesley College April 7-25. The symposium is considered to be the first of its kind.

Among the photographers and critics coming to Wellesley are Susan Sontag, reviewer and author of *Photography*; Irving Penn, photographer for *Vogue* magazine; John Morris, picture editor of the *New York Times*; and John Szarkowski, curator of photography for the Museum of Modern Art.

Each photographer will spend a day on the Wellesley campus with students in seminars and workshops, and they will give a public lecture in the evening according to the schedule in the accompanying box.

The primary objective of Photography Within the Humanities is to expand the understanding of photography beyond the realm of the art museum, to re-establish its connections to other related fields (such as literature, history, politics, and art), and to examine the kinds of jobs photography has been called upon to perform.

Symposium lectures will deal with this new direction for photographic studies.

Almost every individual throughout the world absorbs information daily through photographs in newspapers, magazines, books, films, on television, posters, etc. Previous conferences on photography have discussed the aesthetic and technical questions and have dealt with the issue of whether photography is art.

Never before has a symposium considered the extent to which a photograph can move, teach, and force people to make choices and form judgments.

There will be an exhibition of photographs chosen by the participants in the Main Gallery of the Wellesley College Museum at the Jewett Arts Center during the three weeks of the symposium 7-25.

Museum hours are Monday-Friday: 8:30 a.m. to 5 p.m., Saturday: 8:30 a.m. to noon and 1:00 p.m. to 5 p.m., Sunday: 2:00 p.m. to 5:00 p.m. The Wellesley College Museum is open to the public free of charge.

The evening lectures given by the participants are open to the public free of charge and will be given at 8 p.m. The Morris, Penn, and Taylor lectures will be held at 112 East Pendleton Hall and the others will be held in the Jewett Auditorium on the Wellesley campus.

Susan Sontag.
photo by Jill Kremenentz

Each photographer or critic will spend a day on the Wellesley campus with students in seminars and workshops, and they will give a public lecture in the evening. The participants and dates when they will be at Wellesley are:

April 7—JOHN MORRIS, picture editor of *The New York Times*.
April 9—PAUL TAYLOR, economist and husband of the late Dorothea Lange.
April 11—GJON MILI, *Life* photographer and teacher.
April 14—ROBERT FRANK, photographer, filmmaker, author of *The Americans*.
April 15—FREDERICK WISEMAN, filmmaker, latest film "Primate."
April 16—JOHN SZARKOWSKI, curator of photography, Museum of Modern Art.
April 18—W. EUGENE SMITH, *Life* photographer, inventor of the "picture story."
April 21—SUSAN SONTAG, reviewer and author of *On Photography*.
April 23—IRVING PENN, *Vogue* photographer.
April 25—ROBERT COLES, author and professor of psychiatry, Harvard University.

The evening lectures are open to the public free of charge and will begin at 8 p.m. The Morris, Taylor, and Penn lectures will be held in 112E Pendleton Hall and the others in Jewett Auditorium on the Wellesley campus.

# An interview with Debra Knopman

by M. Hale '75

"Processes are as important as ends." Debra Knopman leans back, unfolding thoughts and lank limbs. "I think I've learned that while here — I try to base my actions on what is important at the time."

In an era where so many see education only as a means to a career, Knopman's approach exemplifies a rich alternative. She is a senior at Wellesley and her last four years have been filled with actions as varied as any Renaissance being could hope for. They are so varied in fact that they become difficult to order.

If you set out discover how Knopman got to be a chemistry major *and* a printer *and* a writer for *Science* magazine *and* can still lend you more insight into Othello than you ever got from English class you only end up discovering things like she travelled to Russia and found part of a past, she plays the violin, she wrote lyrics for junior show, and she made it to the quarter finals of the New England Intercollegiate Tennis Tournament her freshman year. Sooner or later, though, a pattern emerges. Knopman keeps insisting with an honest smile, "I just fell into it."

This falling into things is no simpler than Alice falling down the rabbit's hole. Each "fall" is followed by a series of adventures in which Knopman faces unknown situations and trusts herself enough to learn new things, proving herself in the process. She brings honesty, energy and openness to each new task. "A situation in itself usually does not intimidate me," says Knopman. "Nothing good comes easily. Things take work and a lot of time."

Take the printing for a start. Her sophomore year, Knopman was assigned to the library for a work-study job. "I volunteered to clean the Rare Books Room. I didn't even know where it was ... I just knew I wanted to do something manual — cleaning was more to my liking than paper work. I felt I would be in the atmosphere of a craft shop." After "falling into" this situation, Knopman pursued printing getting Parry Feld, a children's writer working there at the time, to teach her to print.

"It was three weeks before she'd let me print on the handmade paper," Knopman remembered. The first thing of her own she printed was a quote from Ann Morrow Lindbergh, which seems to typify Knopman's entire approach: "The here, the now, and the individual have always been the special concern of the artist, the poet, the saint and — from time immemorial — the woman."

Knopman went on to print signs for Feld's exhibition which "she really loved." She then "turned into a job printer" for the college — printing exhibition signs, signs for the card catalog, special collections signs (where "Porter-Krukshank is omitted because there weren't enough k's" — a printer's necessity), archives signs, signs for the French Book Binding Lecture ("One of my best signs ... It stood on its own as something worthwhile ... it made me feel good when French herself liked it and wanted a copy"), a front piece on a brochure ... she remembers them all. Knopman has since helped Nicholes, Special Collections Librarian, teach the book arts seminar, and has taught others to print individually.

"Printing," she says "started changing my mind on how I look at things." She applies her new-found perceptions. A character in one of Knopman's recent short stories muses, "Words are shapes to me. They exist as objects as much as harbors of meaning. So when one word upsets a whole line of type, I change it or leave it out. Only a careful writer will catch the subtle alterations in text .. Few people realize it, but the printer always has the last word." Certainly a startling perception for a writer.

Knopman says printing also made her see "What sort of work was involved in making something perfect — trying but not always getting there. If one letter was not printing in the same way as the others I would tear pieces of paper to make it even. No one else would see if the "e" and the "r" were squishing each other but it mattered to me."

Knopman emphasizes again and again that *her* standards are what matter to her. For example on the subject of grades she says, "I can't evaluate myself in someone else's terms. If the grades come, fine. It is a happy coincidence. But it is most important to do what I want to do. I can tell if it's good."

It usually is good. And it is often recognized by others as such. For instance an article Knopman wrote this summer, "Dalkon Shield Affair: A Bad Lesson in Science and Decision-Making" which appeared in the September 6 issue of *Science* magazine, got favorable responses ranging from a reprint request from the University of British Columbia to an invitation to give a lecture to a Northeastern pharmacy class on decision-making in science (both fulfilled) to a job offer from Alza, a large drug company in Palo Alto, California (not fulfilled). How did Knopman get here?

It began with "falling into" chemistry. As a freshwoman Knopman was "motivated towards solving social problems" and was planning on going into economics. However, she was taking Contemporary Problems in Chemistry at the time to fulfill a science requirement and found she "absolutely loved it."

Her junior year she applied for and was admitted to the Washington Internship program. She reports "I wasn't interested in government *per se* but I thought science writing would be useful to use an internship for. No one had done it before. *Science* didn't have an internship program. But I thought it worthwhile and built up an argument."

When Phillip Abelson, president of the Carnegie Institute and editor of *Science*, was contacted on the subject he wrote back and said, according to Knopman, "she'll just have to come down and do what she wants to do." Knopman was used to being on her own and producing for a self-assigned project. "I just appeared there the first day," she says. "I went to the managing editor. He told me to meet people, and that there would probably be no writing — they didn't have time or space."

Knopman's first project involved *Science*'s switch to computer typesetting. Using her printing and computer background (she had spent the previous summer working for the Wellesley Chemistry Department developing a computer assisted instruction program to be used by Chemistry 103 students) she "talked to people" and got an overview of "the whole process of how the magazine went together" in order to draw up a list of questions for *Science* to ask the printers.

This project was followed by a variety of others; writing promotional pieces aimed at getting college people to subscribe, learning to edit and finally editing scientific manuscripts, and picking appropriate scientists (referees) to critically evaluate submitted manuscripts.

Finally, at a prestigious cocktail party ("Margaret Meade was there") Knopman struck up a conversation with Luther Carter, the writer she "respected most on the whole staff. He is meticulous." She reports "I told him I had been wandering around but was interested in writing. I had never written an article in my life." Back at work, Carter dropped off transcripts for her to read on the tanker situation. Knopman was launched on her first story, "Senate Disputes Ruling on Double Bottom Tanking."

"I sat at the desk of a copywriter who was on a three week vacation. I found a typewriter in the closet of someone's office ... The first person I called was a commodore in the Coast Guard. I got him to say all kinds of embarrassing things ... I didn't realize at first the power of the press. You call and say 'I am Debra Knopman from *Science* magazine' and you *are Science* magazine. I quickly learned what I was dealing with."

She wrote and rewrote the story until "finally it was in a form acceptable to Luther." After that it still had to be condensed and rewritten. "By the fifth or sixth version it was a known thing around there — kind of an initiation rite. I was sufficiently pained. I payed. What finally got printed didn't seem to have much to do with the article I had written."

Meanwhile, she had met Barbara Culliton, another writer, and had attended with her a White House conference on National Health Policy where the Dalcon Shield was mentioned. Knopman had never heard of it before, but she decided to write a story on it. She explains, "There hadn't been any article that really pulled together what had been going on. ... It was hard to understand what was happening, what people wearing the shield should do." Knopman spent her last two weeks in Washington researching the story and putting things together.

Back at Wellesley, her writing activities continued. She volunteered to write a science column for the *News* and "fell into" being the editor of the op-ed page which she used as "a forum for provocative discussion."

Her science writing continued in the form of original research and explanations for laymen. As the result of an MIT course on planetary atmospheres, she wrote a paper on how nitrogen was retained by terrestrial planets when the solar system was being formed. It involves "calculations on what kind of compounds could conceivably form to be able to account for what kind of nitrogen is formed which leads to information about what mechanisms formed the compounds. It is another piece in the puzzle of understanding how the solar system formed." Knopman's professor, Dr. John Lewis, has suggested the paper be published in the "Earth and Planetary Science Newsletter," a professional journal.

Debra Knopman handles her naturally curly hair and her activities in the same manner: she just lets things fall into place.
photo by Sasha Norkin '75

Knopman spent January in Cambridge writing a descriptive report for a radiologist, Gerry Kulodny, on a project he had "been working on but didn't feel he could write about." Her report is being used as a basis for some papers he is presenting. He will be marketing the system he developed and she described, so she terms her writing "commercial." Knopman finds such writing "easy to criticize and hard to do ... You have to explain how something works — not only communicating it, but making it interesting as well."

This last semester she is spending time focusing on writing. She says, "I hadn't thought about writing in concentration in any other part of my education ... What I am doing now is important to me for the present. I am not thinking in terms of what it will do later."

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# Everything in the Garden

by Ann Hedreen '78

*Everything in the Garden*, one of Edward Albee's later plays, is a disturbing story of human nature: how susceptible it is to the rejection of morals when something irresistibly tempting is within reach. The Wellesley College Theatre's production of Albee's play, on March 15, 16, and 17th, was faithful to Albee in its projection of the play's striking theme, although there were a few acting and technical problems that hindered the play's complete success.

Jenny and Richard, a suburban couple, have struggled all their lives to keep up with their wealthier friends. When Jenny is offered a chance to earn more money than she ever thought possible, she cannot pass it up, even though it means prostitution; upper-class and well paid, but undeniably prostitution. Jenny later discovers that all of her friends have earned money in the same way, and the knowledge that "other people do it" seems to make it easier to accept. However, the situation is complicated when an "outsider" unwittingly discovers the ladies' secret, and, even though he is a close friend of Jenny and Richard's, he is killed and his body then hidden, in order to preserve the unruffled reputation of the prostitutes and their husbands. Even the murder can be justified: the unanimous opinion is that, under the circumstances, it was the only thing they could do. At the end of the play, the audience is left to wonder: Could I have done such a thing?

Jenny and Richard are not criminals, nor are they inherently amoral. They are middle-class suburbanites, no different than millions of other Americans, with a human nature as fallible and as easily tempted as anyone who, like them, yearns to live above their present station. Albee leaves it up to us to decide just how unlikely it is for a woman like Jenny to do what she has done.

Jenny played by Jane Serene, was a strong, even characterization, though it revealed only part of the potential depth of Jenny as a character. She moved much more easily than did Richard, played by John Cross. Cross effectively portrayed Richard's emotional turmoil, but his movements were awkward, and he seemed not to know what to do with his hands. James Butterfield, as Jack, was excellent. While talking to Jenny and Richard or while addressing the audience, he was amiable, light-hearted, and completely believable.

Although Diane Gilpin, as Richard and Jenny's son Roger, was amusing, it seemed unnecessary to have a woman play a male character. The role could easily have been changed to a daughter if no suitable Roger could be found in casting.

Mrs. Toothe, the British Madame, was played by Karen Gentleman. Her speech was much too forced and deliberate, although her attitude was convincingly cold and impersonal. It was she who suggested that Jack be buried. The other characters, Jenny's fellow prostitute/neighbors, were played rather carelessly with the exceptions of Chuck, played by David Jennings, and Gilbert, played by C. Jay Lafferty, both of whom earned well-deserved laughs.

The stage movement was generally good, and the play came across as a well-defined whole, although the director Paul Barstow could have helped Cross with his stiff movements and encouraged the minor characters to develop further.

The set design was appropriate in style and decor, but it was disappointingly drab brown. The screening over the window, revealing the shapes of the figures in the garden, was effective. A hint of Jenny's beautiful garden through the screening would have been even better. The lighting was adequate, but not creative; a little variation in keeping with the dark and light moments of the play would have helped.

Edward Albee's *Everything in the Garden* is a thought-provoking play, about average people who startle us by acting in a way we wouldn't at first think them capable of. The Wellesley College Theatre's production of *Everything in the Garden* was, despite its minor problems, an absorbing, fairly convincing production, owing especially to the excellent acting of James Butterfield as Jack, Jane Serene as Jenny, and such well-timed moments as Mrs. Toothe's entrance into the party or Roger's awkward arrival home from boarding school. The production left the audience with the uncomfortable feeling that Richard and Jenny are not so very unusual; Could it be possible that anyone, offered such a temptation, would do the same thing?

Temptation wins out in Wellesley College's production of Edward Albee's "Everything in the Garden." photo by Sasha Norkin '75

Two of the dancers, Lisa De Angelis in the foreground and Mary Ann Tsao in the background, performing in the Dance Group production at Alumnae Hall.

# "-LI%xx//&-" means dance rehearsal group

by Anita Prince '76

The weekend before some of us were lucky enough to go scurrying off for spring vacation, the Dance Group gave a program in celebration of the Wellesley College Centennial. The program was a cavalcade of different styles in dance. The first two dances "Phlexus" and "Voiced" were contemporary symbolic pieces choreographed respectively by students, Lisa De angelis and Rachel Sing. Right behind them came a dance choreographed by Alice Trexler to music, believe it or not, from French Guinea and Senegal. Then came "Catching Applesauce Falling in the Night" a dance I particularly remember for its emphasis on fluid movements. The dancers seemed to melt together forming continuous lines that weaved in and out creating a visually romantic piece. Immediately following this came "=,LL%xx&+", Puzzled by the title? You are supposed to be. As the title suggests, the dance was intended to be "way-out". The dancers were dressed in colors of the rainbow without regard to uniformity. What had been an emphasis on fluid lines and languid movements in the earlier piece had now been replaced by an effort to be solid and unyielding. The dancers looked like robots moving from one position to another, add to this the vocal sound effects as Liz Taylor did and you had a mechanized dance of the future. A bit of pizazz was added to the program in Debbie Zish's "Jazz 66" set to the music "Scorpin", The attire — leotards and sequented cut-off jeans — and syncopated movements were in keeping with the soulful sound of the music.

However the main attraction in the cavalcade of dances were those choreographed by the guest, Melinda Sharts-Atwood a member of the Independent Composer and Choreographers in Concord. A nostalgia for the past was apparent in her numbers; "1890" to the music "At a Georgia Camp Meeting" and 'Cats Corner' Savoy Ballroom and "High Hot Moons." In all the numbers the dancers were dressed in the attire of the twenties,,,

The last number the parade "High Hot Moons" danced to the music "Sugar Foot Stomp" was the finale of the program. Suddenly the stage was filled with dancers in white dazzling dresses rustling as legs raised in a clever rendition of the Charleston. Given the opportunity, the serious dance group members transformed into grinning, flirting, carefree flappers of the Roaring Twenties.

It was obvious that the students enjoyed the chance to perform and although there were some rough spots as was to be expected from non-professional dancers, on the whole the choreography was inspired and the dancers good

**Debra Knopman**

Continued from page 4

But what about later, about "the future" that beckons and distracts so many seniors? Knopman answers cooly as usual, taking things just as they come, "This summer I'll be in Israel with a governess job." After that she seems ready to fall into anything, letting her energies follow. "I hope to stay after it is over — tentatively as a foreign correspondant for *Science* magazine. I would like to go to Italy (covering things like the chemistry of art restoration) after Israel.

"It could go on forever ..."

## Jumping off the Roof:

An Experimental Theatre production; an original multi-media women's experience with slides, dances, music, acting, etc. To be performed April 12 & 13 in Jewett Auditorium at 8:00 p.m. Admission free with Wellesley or MIT I.D. Tickets $1.00 at the door.

# Shampoo: Warren Beatty is a hairdresser

by Emily Yoffe '77

"Shampoo" is about a hairdresser named George who "fucks 'em all, that's what makes my day, makes me feel like I'm gonna live forever." It is set in Beverly Hills during election eve 1968. Richard Nixon and his old chum Spiro Agnew appear in counterpoint to the rest of the action throughout the film.

George and the women he is involved with engage in a great deal of sex, often coitus interruptus, often very funny. Yet George is a sort of Candy (remember that dirty book from a few years ago?) His women use him voraciously, and he's too nice to do anything but comply.

George is played wonderfully by Warren Beatty. He also produced and co-authored (with Robert Towne) "Shampoo." In his appearances on talk shows Beatty as made a connection between the political hypocrisy of the Nixon gang and the sexual hypocrisy of his characters. Though there is hypocrisy in both camps, the connection is not clear. Does one kind of hypocrisy foster a climate of untruth? Are those who lie to their partners as evil as those who pervert government?

Therein lies the main difficulty: "Shampoo" is a fascinating movie, often very funny, with a superlative cast, but it was meant to be more. There is a hollow quality to "Shampoo" but it manages to come off anyway.

Beatty has also said George is a "dumb hlond." And he is, only occasionally does he become aware that he's completely directionless, and is unable to make any real contact. But he is a very dedicated hairdresser. At one point he says worriedly "I'm cutting too much hair lately, I'm losing my concept."

When he does make a woman beautiful by doing her hair, it is an act of love, and in Beatty's hands it borders on the obscene.

Julie Christie as his ex-girlfriend, Jackie, has never been more beautiful. She is also a tough, intelligent actress. Goldie Hawn again plays a big eyed waif, but she seems to have grown up since "Cactus Flower," here she's no dummy.

Jack Warden and Lee Grant as older rich and adulterous couple are marvelously self absorbed and corrupt.

It's strange to hear some of the biggest laughs of the movie go to Richard Nixon. His "bring us together" speech is now a real howler. The shag hairdos, tons of jewelry, and rump length skirts of 1968 seem also to be from a different era. How opulent and far away "Shampoo" makes those psychedelic days seem.

"Shampoo" is playing at the Cheri theatre in Boston.

## Schneider Events

Tonight April 4 at 9:30 Patty Larkin and Dogwood, in the Coffee House.

Sat. April 5 at 8:00, Schneider presents Dinglefest Theatre's Guessworks. Main Stage. Wednesday April 9 Coffee House open. Friday April 11, 9:30 Donny Rubinstein.

Saturday April 12, 9:00: Nooman, Levi and Honschmand, from Yale will perform on the main stage.

Continued from page 2

# Lounge Opens

We ask student cooperation, too, in barring food and drink from the Library. The new carpeting and upholstered chairs which add so much to the appearance and comfort of the building are very vulnerable to grease and coffee stains.

**Library Policy Committee**


**Shakespeare Society presents "Twelfth Night"**

Thurs. and Fri., April 10 & 11 at 8:00 p.m.; Sat., April 12 at 7:00 p.m.

Bob Hope and Arthur Fiedler will team up for the first time ever to present "Stars and Pops for Wellesley" on May 4, at Symphony Hall.

The Margaret Clapp Library Building Fund and Wellesley's Boston and Los Angeles urban study internship programs will receive the proceeds from the evening.

Ticket information for the evening is available at the Alumnae office or by writing Stars and Pops for Wellesley c/o Alumnae Association, Wellesley College. Patrons of the performance are invited to a champagne supper following the concert to meet the stars.

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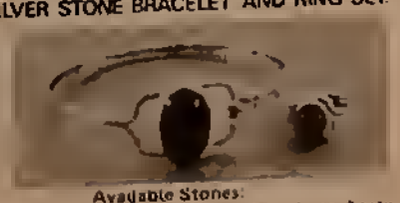

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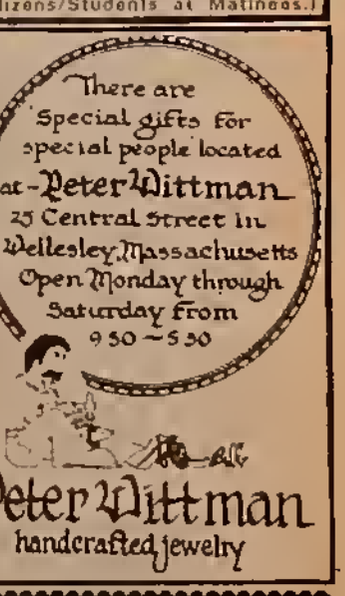

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*Sports perspective: Mary Young '76*

# Women win Big 10 games

The Big Ten, bastion of football and frats, hasn't gotten around to the so-called Women's Lib movement. But almost half of the schools have women's sports programs of amazing size and caliber, producing national champions in this sport or that. It's fair to wonder why.

In every case, there is a huge sports bureaucracy enveloping the university. Some highly-respected, dynamic man *cum* doctorate usually heads it, and, further down the pyramid, there's a woman.

Purdue University came up with a dynamic woman, and she got the money and started up a fine intercollegiate program to supplement an intramural program of considerable size. Her personality, and not the threat of legislation, did the job.

Nine intercollegiate sports, fully scheduled with comparable Indiana and Big Ten schools, have popped up to meet the demands of talented women, many of who are physical education majors.

Intramurals are much more pervasive. The residence halls, the co-ops and sororities have competitive events in about 17 different activities, from tennis to riflery. Anyone at Purdue can partake of a 20-sport coed intramural program, and off-campus, graduate and staff women have nearly as many activities to choose from in their respective leagues. Finally, trophies from the inclusive all-campus intramural program represent the ultimate in achievement.

There's a surprising air of equality in Purdue recreation areas, belying the secure, role-bound lifestyle around campus. Women don't make waves at Purdue: they are busy mastering the science and engineering curriculum or representing their sorority as a "Little Sister" to a fraternity, or some combination of the above.

Ten women can rotate on and off Purdue's four basketball courts with the men, just as they can reserve a squash court or ping-pong table. It's fair to everyone.

The picture isn't perfect, but it's paradise compared to the average high school. The women, for example, haven't yet gotten their hands on huge Mackey Arena for their basketball games; that's a site of frantic Big Ten action that the Division of Recreational Sports certainly doesn't control.

Ohio State's Carrie Irish just won the national diving championship. Ohio State also sent their women's basketball team to the national championships this year, prompting their male athletic director to utter, "The time has come to recognize what our women have done."

Indiana University women have comprised basketball teams that have gone to the same tournament for the past several years, and Michigan State went to the regionals in softball recently.

It's not known how much Title IX legislation had to do with this "equalizing". Athletic directors will hike the prices of football tickets to pay for it, but they don't readily admit why. I'd like to think that the first four or so began the trend by their fine example.

It's a unique situation, that apparent equality within conservative and old-fashioned communities. In the single area of sports, Big Ten women win.

The intercollegiate crew team has a race only four weeks away, and they'll be spending a lot of time in these four-person shells at all hours to get in shape. Class rowers, meanwhile, must qualify by April 16, so get rowing, everybody!
photo by Mary Young '76

## Fremont wins Ping pong title

Helen Fremont '78 won the Third Annual Sports Association Ping Pong Tournament recently with a victory over Bernie Snow of the maintenance department.

Bob Priore and John DeFino, also of maintenance, teamed up to defeat Ms. Fremont and Maureen Sullivan '76 in doubles play.

Sheila Brown, S.A. advisor, reported that the tournament was the largest ever, with 41 entered in singles play and 20 teams vying for the doubles crown.

*Dr. Robert Buxbaum of the Harvard Medical School will present a slide lecture on fitness on Tuesday, April 15 in 105 Pendleton West at 7:30 p.m. Sponsored by the Department of Physical Education, the presentation will include topics such as weight control and preventive conditioning.*

# *Two Wellesley swimmers make nation's Top 20 at National Championships*

by Mary Young, '76

Two Wellesley swimmers turned in outstanding national performances at the prestigious AIAW National Swimming and Diving Championships the weekend before Spring Break.

Judy Morrison '78 and Kim Cole '77, who trained and sought financial backing for months leading up to the meet, were within the top twenty in the nation in their specialties when it was over.

"I'm really proud of them," said coach Sue Tendy, who spent her own money to accompany the two to Arizona State University in Tempe. "They were really good."

Ms. Cole bettered all of her times from last year's nationals to cop 19th in the 100-yard backstroke with a time of 1:04.7 and improve on her 25th-place seeding. Though she swam better earlier this season, her time was very good, Ms. Tendy said, noting that it would have put her in the top 10 at last year's nationals.

She baffled her 84th seeding in the 200-yard individual medley, grabbing around 40th with a 2:21.9 clocking. On the third and final day, Sunday, March 16, Ms. Cole swam the 50-yard backstroke in 30.5 seconds to take 30th out of 80 swimmers, despite her 47th seeding, based on previous times.

"It was such an impressive meet," bubbled Ms. Cole, "It was a thrill to swim against all the big shots." She noted that 12 Olympians were there who weren't last year, readying themselves for AAU competition.

Many records fell in the meet, held outdoors in what turned out to be invigorating weather. "It was quite different swimming outdoors — I'm used to a sheltered pool," said Ms. Cole, "but it induces you to swim."

Rain actually fell on Friday while Judy Morrison dove, prompting the coaches to call off the event — to be resumed at 7 a.m. the next day!

By 8 a.m. Saturday Ms. Morrison had earned an incredible 19th out of 72 divers in the one-meter event. She then walked over to another pool and coolly won 28th out of 60 divers in the three-meter diving.

"We were all happy with our performances," said Ms. Morrison who, together with Nancy Sato of Radcliffe and a Brown diver, represented the Northeast. She gratefully described the help given her by John Walker, Harvard diving coach. "He really helped me with diving and the three of us with transportation and forms. He was a great help," she said. Due to the unexpected numbers entered in all events, the diving had to be held at another pool 10 miles away. Fortunately, Sue Tendy and Kim Cole were able to find a ride there to watch her dive.

The competition was of a very high caliber, everyone noted. Sue Tendy said it was as good as the amateur AAU level, where younger swimmers used to dominate. They are now in college, racking up times that are so fast that it's "scary", she said.

"It's good because it'll give women's sports the recognition they need," said Ms. Tendy. It was the biggest collection of fine athletes ever, with swimmers from the Olympics and the Pan American games there. A total of 675 swimmers represented 140 schools.

"I think we (Wellesley) got a lot of recognition because the kids did well," said Ms. Tendy. The meet was televised, and both Kim Cole and Judy Morrison were singled out by various photographers on different occasions.

Kim Cole's studies may take her to France next year, but she says the swimming bug has bitten her with her personal best times this year. "I don't want to stop," she said.

Judy Morrison finds her diving a time commitment near to Ms. Cole's 20 hours per week, especially when she goes in to Harvard to get expert coaching on a good diving board. But she, too, will probably be game for next year's Sixth Annual Championships in Fort Lauderdale, Florida.

The trip was finally made solvent by a grant of $150 each from the President's Discretionary Fund. Living expenses were minimized by sleeping in sleeping bags in dorms and sororities.

Wellesley sailors intend to pick up where they left off in the fall, when they won a trophy for the first time in at least eight years.
(Photo by Sasha Norkin '75)

# *Sailors open Regis regatta here*

by Sally Newman '76

The sailing season on Lake Waban begins this week. Classes began Monday as did S.A. sailing. This weekend is the start of Wellesley's participation in the New England Women's Intercollegiate Sailing Association's spring schedule.

On Saturday, Wellesley will host its first trophy regatta, the Regis Bowl. Eight schools will join us and race all day, with a break for lunch. Sunday will take four Wellesley sailors to Jackson to race against twelve schools on the Upper Mystic Lake in Medford. Last fall, in a similar event at Jackson, Wellesley won the regatta, winning its first trophy in at least eight years.

Open sailing is available seven days a week. Racing practice takes place Monday and Wednesday afternoons from 3 to 5 for all levels, and no helmsman rating is required to participate. On Tuesdays, Thursdays and Fridays a helmsman or skipper rating is required during the open hours of 3 to 5 p.m.

On weekends, enthusiasts may take out sailboats from 10 to 5 on Saturdays and 2 to 5 Sundays. Come down and join us.


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